ILLUSTRATED CATALOGUE
of
AMERICAN and FOREIGN
OIL PAINTINGS

Original Drawings — Philadelphia Prints
AND
Early Engravings BY Distinguished Artists

SALE NO. 2

TO BE SOLD AT PUBLIC AUCTION
BY DIRECTION OF
A PROMINENT PHILADELPHIA COLLECTOR

UNRESTRICTED PUBLIC SALE
FRIDAY EVENING, MARCH 10th, 1933
AT EIGHT P. M.

IN THE BALL ROOM
of the
ESHAM MANOR INN
1236 Montgomery Ave.
NARBERTH, PA.

Sale Under the Direction of
THE GRASBERGER GALLERIES, INC.
1226 Montgomery Ave., Narberth, Pa.
Telephone: Narberth 3634

PUBLIC EXHIBITION

Friday, February 24 to Friday, March 10

(Inclusive)

at

ESHAM MANOR INN

PLEASE NOTE!

The Sale will start punctually at 8 P. M. The Esham Manor Inn, on the Main Line at Narberth, is 20 minutes from Philadelphia City Hall by automobile, and 16 minutes by train. Excellent train service from the Penna. R. R. Suburban Station is provided. Suitable trains for this Sale leave Philadelphia for Narberth at

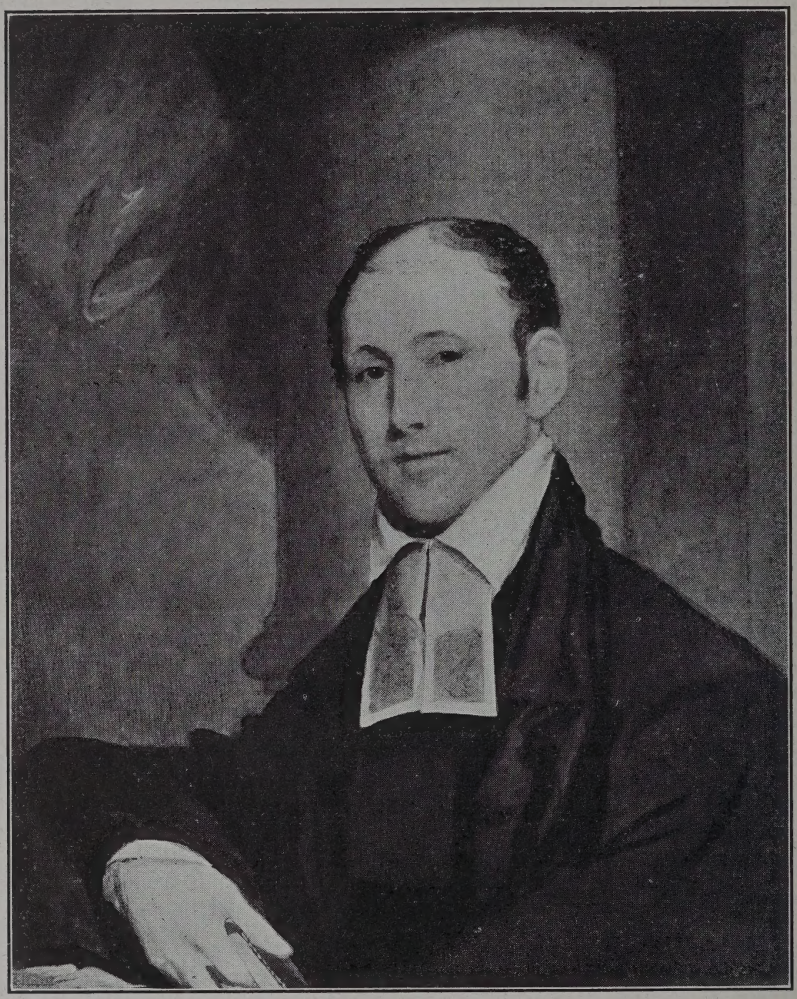
6:15 P. M.

6:52 P. M.

7:15 P. M.

Owing to the present economic conditions, credit will be extended to Responsible Purchasers.

THE GRASBERGER GALLERIES, Inc.



Number 65

Gilbert Stuart. Reverend Charles Burroughs, D. D.

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CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in Catalogue.

2. Clients who cannot attend this sale may transmit orders by mail, telegraph, or telephone and such commissions will be faithfully executed. There is no charge for executing such orders and all bids will be used competitively, subject to these conditions of sale. Shipping orders should be given.

3. The highest bidder to be the buyer. In all cases of disputed bids, the right is reserved to resell the lot in question.

4. Any bid may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

5. Buyers to give their names and address and to make such cash payments on account as may be required, in default of which the lots purchased may be immediately resold.

6. Goods bought to be removed at the close of each sale. If not removed they will be held at the sole risk of purchaser, and no responsibility is assumed if such goods are lost, stolen, damaged or destroyed.

7. If accounts are not paid by noon of the day following that of the sale, or, in the case of absent buyers, when bills are rendered, the right is reserved to resell the lot immediately, without further notice to the defaulting buyer; the deficiency if any, arising from such resale shall be a charge against the defaulter.

8. All lots sold as is and without recourse. The utmost care is taken to authenticate and correctly describe items catalogued, but no responsibility is assumed by the Galleries or the owner for errors, omissions or defects of any kind.

9. Every facility for the employment of packers and carriers by the purchasers will be offered, but no responsibility will be assumed for any damage arising from the acts of such packers and carriers.

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1226 Montgomery Avenue
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MAR 1 7 1933 1/.09 Budget

FOREWORD

The Grasberger Galleries, Inc., are privileged to offer the present noteworthy collection of paintings, drawings and prints. It represents the personal selection of a noted connoisseur whose critical advice and judgment have often been called upon by fellow-collectors and museums. Only a collection acquired with knowledge, vision and, above all, singleness of purpose, could possess so uniformly high an artistic and historic standard.

The portrait by Gilbert Stuart, for example, included in this sale is fully recorded in Lawrence Park's authoritative list of Stuart's works. Likewise, many of the paintings by Sully, Peale, and Neagle have appeared in the Pennsylvania Academy of Fine Arts' Memorial Exhibitions of those artists. The long and splendid series of old Philadelphia views include a number that are unique. Among the original water colors and drawings of British, French and American masters are notable examples by Reynolds, Lawrence, Harlow, Wheatley, Henry Alken, Abbey, Frost, Boudin, Meissonier, Fantin-Latour, and Puvis de Chavannes. The recent Exhibition of Victorian Art, held at the Pennsylvania Museum, invests with a particular interest the present superb group of costume paintings of the period 1865-1885.

THE GRASBERGER GALLERIES, Inc.

PRICED CATALOGUE

A Priced Copy of This CATALOGUE
May Be Obtained for ONE DOLLAR

A FINE SERIES OF EARLY ENGRAVINGS

70. 1 **Portrait of James Madison.** Engraved by D. Edwin after the painting by Stuart. Original impression of a very rare engraving.

100. 2 **The Landing of Christopher Columbus.** Engraved by D. Edwin after the painting by E. Savage. Published in Philadelphia by E. Savage, 1800. Scratch letter proof. Folio. Framed. Exceedingly rare.

40. 3 **Peter Francisco's Gallant Action With Nine of Tarleton's Cavalry in Sight of a Troop of Four Hundred Men.** Designed by Warrell. Drawn by Barralett. Engraved by D. Edwin and published in 1814. Original impression. Rare. Colored etching. Framed.

✓ 4 **Andrew Jackson.** Lithograph in color by Kellog & Co., Hartford.

30. 5 **Major General Andrew Jackson.** Engraved by Jas. B. Longacre after the painting by Sully. ¾-length portrait. Published in 1820. Exceedingly fine proof. Framed.

5. 6 **The Cake in Danger.** Engraved by William Nutter after the painting by J. Russell. Stipple. London, 1788.

THE ONLY COPY EVER SEEN IN AMERICA, POSSIBLY UNIQUE

250. 7 **Convention Between the Republic of France and the United States of America, Signed at Mont Fontain on Oct. 3, 1800.** Aquatint by F. Piranesi and J. Barberi.

60. 8 **Israel Putnam, Esq.** After the painting by J. Wilkinson. Published by C. Shepherd, London, 1775. Framed. A rare print in fine condition.

8. 9 **Peter S. Duponceau.** President of the American Philosophical Society. Engraved by Sartain after the portrait by T. Sully.

35. 10 **Thaddeus Kosciuszko.** Polish General of the American Revolution. Engraved by William Sharpe.

15. 11 **Colonel Crockett.** Engraved by C. Stuart from the original portrait by J. G. Chapman. Proof. Colored. Framed.

12 **America Guided by Wisdom.** Engraved by B. Tanner. Drawn by John J. Barralett. Colored. Large folio. Framed.

13 **Thomas Jefferson.** Engraved by Tiebout after the painting by Charles Willson Peale. Full-length. Folio.

14 **Thomas McKean, Governor of Pennsylvania, Signer of the Declaration of Independence.** Engraved by Tiebout after the painting by Charles Willson Peale.

15 **American Independence.** Engraved by J. C. le Vasseur. Designed by A. Borel. Colored. An Apotheosis to Franklin.

16 **George Washington.** No. 362 in W. S. Baker's "The Engraved Portraits of Washington." Full bust, head to left. Line engraving. Size 9x7½ inches. After Stuart. A rare engraving. Closely trimmed at bottom, losing part of inscription.

17 **The Tea Tax Tempest or the Anglo-American Revolution.** Scratched letter proof. Exceedingly fine impression.

18 **Joseph Hopkinson.** Engraved by J. Sartain after the portrait by Thomas Sully. Framed. Size 13x9 inches.

19 **Horace Binney.** Lithograph by Childs and Inman. Signed by Binney, eminent Philadelphia lawyer, famous for his celebrated argument in the Girard Will Case in the United States Supreme Court, 1843. Framed. Size 14x11 inches.

A FINE COLLECTION OF EARLY PHILADELPHIA VIEWS

20 **Pennsylvania Railroad Bridge.** Original water color by F. de Bourg Richards, well-known Philadelphia painter. Size 8x10 inches.

21 **Laurel Hill Cemetery.** Original water color by Zeno Shindler. About 1845. Size 16x24 inches.

22 **Episcopal Cemetery.** Original water color by Zeno Shindler. About 1845. Size 17x13 inches.

TWO ORIGINAL WATER COLORS

200. pair

23 **J. C. Wild.** Fairmount Water Works From the Schuylkill. Signed. 18x26 inches. About 1835. Beautifully matted and framed. A magnificent early original water color of this famous Philadelphia scene, by a noted contemporary artist. With its companion piece (the following lot) possibly the finest pair of Philadelphia views to be had today. Lithographs have been made from both drawings.

24 **J. C. Wild.** Fairmount Water Works From the Reservoir. Signed. 18x26 inches. About 1835. Companion piece to No. 23.

60.

25 **Philadelphia Fire Association.** Original drawing by J. R. Smith, Sr., from which all certificates of the Philadelphia Fire Association were made.

6.

26 **Valley Green Inn.** Original water color, signed C. H. G. Framed.

40.

27 **Philadelphia From Camden.** Colored lithograph by B. F. Smith, Jr. Size 40x24 inches. Backed with linen. About 1850.

42.50

28 **Levy's Department Store, Chestnut Street Above 8th.** Drawn and lithographed in pen and ink on stone by Max Rosenthal. Rare mercantile item.
In the advertisement of his new store he stated that the aisles were wide enough for three ladies to pass each other. About 1860.

42.50

29 **Grand Lodge Room of the Masonic Hall, Chestnut Street, Philadelphia.** Colored lithograph by Max Rosenthal. 1855. Size 26x21 inches. Slight repairs. The largest lithograph in color in this manner up to this date.

BIRCH'S VIEWS OF PHILADELPHIA

8.

30 **Old Swedes Church.** Engraved by W. Birch. Framed. Never engraved in large state.

20.

31 **Girard Bank, Late the Bank of the United States in 3rd Street, Philadelphia.** Engraved and published by W. Birch, 1800.

20.

32 **An Unfinished House in Chestnut Street, Philadelphia, Built for the Late Robert Morris, Esq.** Designed and published by W. Birch, 1800. Mounted and margins trimmed.

30. 33 **High Street Market.** Drawn, engraved and published by W. Birch & Son, 1799. Slightly foxed.

34 **Thomas Birch.** (1779-1851). Original drawing showing the beaching of a boat. Size 7x7 inches.

35 **Thomas Birch.** (1779-1851). Original drawing showing lighthouse and sailboats. Size 7x11 inches.

36 **Thomas Birch.** (1779-1851). Original drawing of two sailing ships. Size 8x10 inches.

AN UNUSUAL AND INTERESTING ITEM:
ONE OF THE RAREST PUBLICATIONS BY BIRCH

37 **Country Seats of the United States.** Designed and engraved by W. Birch.

No. 1 Complete, containing five plates.
No. 2 (Wrapper missing). Contains five plates.
125. No. 3 Complete, containing five plates.
No. 4 Complete, containing five plates.

A fine set, the plates in excellent condition, except "View From Belmont," in No. 3, which has margins trimmed.

It was the intention of Birch to pay every attention to a selection of the best subjects, and execute them in the most beautiful style.

25. 38 **Alms House in Spruce Street, Philadelphia.** Designed and published by W. Birch, 1799. Repaired. Colored.

39 **Commissioner's Hall, Spring Garden.** Published by John Henderson after C. Kuchel. Colored lithograph. 50. Size 25x19 inches. About 1849. Reproduced in catalogue of Mastbaum & Fleisher's collection of Philadelphia Views. Very scarce.

40 **Procession of the Victuallers, March 15, 1821.** Colored 75. aquatint by J. A. Krimmel. Engraved by J. Yeager. Size 14x23 inches. Rare.

41 **East Perspective View of the City of Philadelphia in the Province of Pennsylvania in North America Taken From the Jersey Shore.** Printed for and sold by Carrington Bowles, London. Published 1778. 75.

Engraved from the original drawing sent over from Philadelphia in the possession of J. C. Bowles.

Extremely interesting view showing Revolutionary landmarks. Size 10x16 inches. Framed. Rare.

42 **Panorama of Philadelphia.** Colored lithograph by J. C. Wild. From the steeple of Independence Hall looking west up Chestnut Street. Margins trimmed. About 1845. Scarce.

43 **The Seventh General Singer Festival in Philadelphia, Pa., June 13-16, 1857.** Published by J. Serz. Very interesting lithograph with seven colorful vignettes of Lemon Hill, the recently-opened Academy of Music, etc.

THE ONLY COPY KNOWN

44 **The Artillery Corps of Philadelphia Greys, Company D, Commanded by Captain George Cadwalader, First Regiment of Artillery, First Brigade, Fourth Division, P. M.** Sketched on the spot and lithographed by A. Hoffy. Published by the corps. Colored. Margins trimmed. Among the rarest of Philadelphia prints. The only copy known.

45 **Fairmount Park Near Philadelphia.** The residence of A. N. McMakin. Lithographed by E. Whitefield about 1835. Colored.

46 **Wanamaker's Grand Depot, 13th & Market Streets, Philadelphia.** Colorful view of Philadelphia about 1876.

47 **Pagoda and Labyrinth Gardens, Coates Street, Near Fairmount Water Works.** Photographic reproduction of contemporary water color, about 1830.

48 **Odd Fellows' Cemetery, Philadelphia.** Colored lithograph by A. Hoffy, 1849. From design by Thomas Hugh Walker. Large folio.

49 **The Fairmount Water Works.** By T. Doughty. Engraved and printed in color by J. Hill, 1825. Margins trimmed. Large folio. Reproduced in Mastbaum Bros. & Fleisher's catalogue of Philadelphia Views. An exceedingly rare and interesting view of the Fairmount Water Works.

50 **Northern Liberties and Spring Garden Water Works.** Colored lithograph drawn from Nature by Thomas M. Scott, about 1850. Large folio. Rare.

51 **Wissahickon Mills.** Colored lithograph, about 1860. Large folio. The only copy known.

52 **Second Street, Philadelphia.** Modern chromo by Thomas Wakeman. Interesting and scarce view of old Philadelphia.

53 **View of the Schuylkill.** Solitudes, now part of the Philadelphia Zoo. Colored. Framed. Exceedingly rare view.

54 **President's House, 9th and Market Streets.** Once occupied by the University of Pennsylvania. Colored. Framed.

55 **View of Lemon Hill.** Engraved and drawn by Exilous. Colored. Framed.

56 **Pennsylvania Academy of Fine Arts.** Original building on Chestnut Street, between 10th and 11th. Colored. Framed.

57 **Pennsylvania Hospital, South Front.** Colored line engraving by Sam C. Moore after William Strickland. Size 10x17 inches. Framed.

58 **Philadelphia From Girard College.** Colored lithograph by J. W. Hill and Smith. Margins trimmed. Repaired. Large folio.

PENNSYLVANIA VIEWS

59 **N. Helling's Residence, Shady-Side, Near Bristol, Bucks County, Pa.** Colored lithograph about 1860. Size 14x24 inches.

60 **Center Square and Court House, Reading, Pa.** Enlarged from a small photograph. Colored. Size 15x20 inches. One of three copies.

61 **View of the Water Gap and Columbia Gas Works, Delaware River.** Colored aquatint by Strickland after Thomas Birch. Size 13x19 inches. Fine impression.

62 **Bethlehem, Pa.** Colored aquatint by Strickland after Thomas Birch. Size 13x19 inches. Scarce.

63 **Washington Greys.** Colored engraving by C. G. Childs after G. Fairman. Framed. Size 13x10 inches.

64 **Philadelphia Cadets.** Colored engraving by J. H. Nesmith from a drawing by T. Underwood. Framed. Size 13x10 inches.

GILBERT STUART

Stuart (1755-1828) is at once the most famous and most important of early American painters. His portraits, always colorful and decorative, possess as well the rarer virtues of truth and insight of character. From Stuart's brush came the most famous picture ever painted in America—the Athenaeum portrait of George Washington. So many of his portraits have now passed forever into various public institutions that the appearance on the market of a really fine example is a matter of congratulation to collectors.

65 **Gilbert Stuart.** Reverend Charles Burroughs, D. D. Oil on canvas; 30x25 inches. In faultless condition. A portrait of outstanding merit. The composition and general color are full of interest; the beautifully modulated flesh tones, the vigorous modeling of the face and hand, and, above all, the reading of character of the sitter, attest Stuart's mastery of his art.

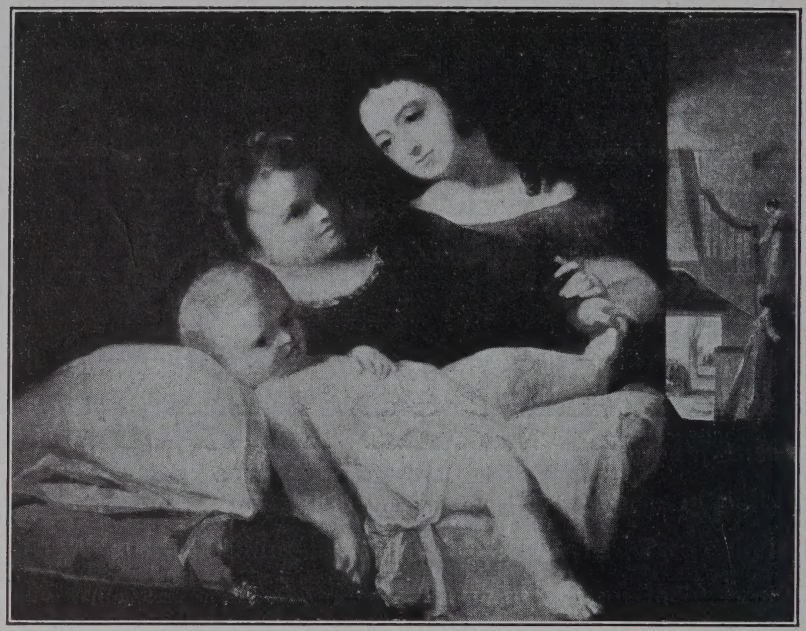
3600.

This portrait is described at length in Lawrence Park's "Gilbert Stuart: An Illustrated Descriptive List of His Work" (New York, 1926) on Pp. 193-4 of Vol. 1; it is illustrated on Page 83 of Vol. 3.

The Reverend Dr. Charles Burroughs (1787-1868) was Rector of St. John's Protestant Episcopal Church, Portsmouth, New Hampshire, for nearly fifty years. He was President of the General Theological Library of Boston for many years, and served also as President of the Portsmouth Athenaeum. In 1833 Columbia University conferred upon him the degree of D. D. He married, in 1823, Anne Rindge Pierce. He died in Portsmouth and is buried in Cambridge, Massachusetts. The present portrait was painted by Stuart in Boston, about 1820, at the request of the sitter's father, George Burroughs, of Boston. For more than 100 years it remained in the Burroughs family, and then came into the possession of the present owner.

Exhibited at the memorial exhibition of Stuart's portraits in Boston, 1828, where it was listed in the catalogue as No. 83.

(SEE FRONTISPIECE.)



THOMAS SULLY

JULIA, FERDINAND AND STEPHEN DAVID

66 Begun April 26, 1826 and Finished May 16, 1826. 1500. Canvas; 38x44 inches. Signed "TS" and dated 1826, lower left. Was lithographed by Albert Newsam. Listed No. 438 in Mantle Fielding's "Life and Works of Sully." A most appealing and decorative canvas. Two delightful youngsters are posed, formally and quaintly, beside their baby brother. In the right background, two women in Empire gowns are ascending the staircase of a typical Philadelphia home of that period. An outstandingly appropriate painting for an early American or Empire drawingroom. In a superb state of preservation, it is one of Sully's most felicitous canvases both in composition and in color.

THOMAS SULLY

Sully (1783-1872) continues to retain, despite all fluctuations of art tastes, the staunch affection of collectors. The entrancing color and graceful formality of his paintings lend to modern walls, as no other accessories can, the atmosphere of a past era. He painted almost every important personage of that day: celebrities so diversified as Queen Victoria, Poe, Lafayette, Kemble and Jackson.

THOMAS SULLY
ELIZABETH NEAGLE

66-A Daughter of John Neagle, granddaughter of Thomas Sully. Painted for her brother Garrett C. Neagle. Begun April 12, 1867, finished April 20, 1867. Canvas. Size 20x24 inches. Listed No. 1306 in Mantle Fielding's "Life and Works of Sully." A splendid example of Sully's work in portraiture.

210.

THOMAS SULLY
GEORGE FREDERICK COOKE

67 Painted About 1811, the Same Date as the Portrait of Cooke as Richard III, Now in the Pennsylvania Academy of Fine Arts. Size 20x12 inches. Purchased direct from the Sully family.
This head is painted on a palette; evidently Sully took the first thing that came to hand to make this spontaneous interpretation of the famous English actor.

140.

THOMAS SULLY
THE SLAUGHTER OF THE INNOCENTS

68 Begun April 16, 1869 and Finished April 24, 1869. Canvas. Size 18x15 inches. Signed on back: "Slaughter of the Innocents, TS, 1869." Listed No. 2569 in Mantle Fielding's "Life and Works of Sully." Often called "Mother and Child," this canvas is in Sully's happiest vein. Superb condition.

125.

THOMAS SULLY

ANDREW JACKSON

69 Study for the Full-Length Portrait Painted in 1845. Size 14x8 inches. Oil on academy board. Listed No. 883 in Mantle Fielding's "Life and Works of Sully." A portrait study of superlative historic importance. This spirited sketch of the great Democratic President, from which was painted the familiar heroic portrait now in the Corcoran Art Gallery, offers an unusual opportunity to the collector of American historical paintings.

70 **Thomas Sully.** Sketch of a child. Size 10x7½ inches. Oil on academy board.

71 **Thomas Sully.** Girl at Prayer. Painted about 1840. Oil sketch on academy board. Size 11x8 inches.

72 **Thomas Sully.** Sketch of a soldier of the Washington Greys, used by Sully for a detail of "Marquise de Lafayette," now hanging in Independence Hall; on the reverse is a very delightful sketch in oil of a lady of the period. Size 10x6½ inches. Oil on academy board.

73 **Thomas Sully.** Portrait Sketch of a Young Girl. Size, round 3 inches diameter.

74 **Thomas Sully.** Portrait Sketch of a Lady. Size, oval 5x4 inches. Oil on cardboard.

75 **Thomas Sully.** Portrait Sketch of a Lady. Size, 6x4 inches. Oil on cardboard.

76 **Thomas Sully.** Portrait of a Young Man. Size, oval 6x6 inches. Oil on academy board. A little gem, of small, miniature-like delicacy, revealing Sully's rich harmony of color tones at his best. About 1820.

JOHN NEAGLE, N. A.

Portrait and landscape painter. Born in Boston, 1796. Died in Philadelphia, 1865. From 1820 until his death, Neagle resided and painted in Philadelphia. Represented in most of the leading American Museums. A definitive exhibition of his work was held at the Pennsylvania Academy of Fine Arts in 1925.

JOHN NEAGLE
SAMUEL B. WYLIE, D. D.

77 Portrait Study in Oil on Prepared Paper. Size 15x10 inches. A note at the bottom of the study in Neagle's autograph reads: "Study by Neagle for a portrait of Samuel B. Wylie, D. D. (Vice-provost of the University of Pennsylvania) ordered by the students of the academical department of the University. The painting was hung up Feb. 11th., 1847 in the University building. Note. In the painting the background, hands, etc. were changed from this sketch."
Exhibited in the Neagle Exhibition, Pennsylvania Academy of Fine Arts, 1925. In faultless condition.

JOHN NEAGLE
PROFESSOR GIBSON

78 Portrait Study in Oil on Prepared Paper. Size 13x10 inches. Attached to back of frame is the following self-explanatory note: "Philadelphia, Nov. 9, 1895. This sketch of Professor Gibson is a study for the large picture, painted for the University of Pennsylvania and is by my father, the late John Neagle. Garrett C. Neagle."
In faultless condition.

JOHN NEAGLE
CONSHOHOCKEN VALLEY

79 Landscape in Oil on Cradled Panel. Size 8x12 inches. On back of panel is the following self-explanatory note: "Original sketch from Nature, by my father, the late John Neagle. Garrett C. Neagle."
Landscapes by John Neagle are of the utmost rarity. Unusually fine example in faultless condition.

JOHN NEAGLE
HORATIO SPRAGUE

80 Oil on Canvas. Size 17x14½ inches. Painted about 1840. Horatio Sprague was Ambassador to Constantinople, and brother to Governor Sprague of Rhode Island. Very interesting example of Neagle's vigorous portraits of men.

REMBRANDT PEALE, N. A.

Portrait painter. Born in Pennsylvania, 1778. Died in Philadelphia, 1860.

At the age of seventeen, painted George Washington from life. Studied under his father, Charles Willson Peale, and in 1801 went to England where he studied under Benj. West. Established himself in Philadelphia in 1804. Peale was one of the founders of the Pennsylvania Academy of Fine Arts and was one of the original members of the National Academy of Design. In 1923, a Memorial Exhibition of his works was held at the Pennsylvania Academy of Fine Arts.

81 **Rembrandt Peale.** Reverend Helmuth. Size 8¾x6¾. Oil on canvas. A portrait sketch done from life. Slightly retouched.

82 **Anna Claypoole Peale.** (1791-1878). Reverend William Stoughton, first President of Columbian College, Washington, D. C. Anna Peale was his second wife.

Oil on panel. Size, oval 7x5 inches.

A miniature-like portrait of the type by which she is known. A charming example of the scarce work of this artist.

CHARLES WILLSON PEALE

Painter and engraver. Born in Chestertown, Md., 1741.

Died in Philadelphia, 1827.

Father of Rembrandt Peale. One of the founders of the Pennsylvania Academy of Fine Arts. One of the finest of American Colonial painters. His work is characterized by the fine likenesses he was able to get of his sitters. His style is free, easy, and at all times harmonious. There is no lack of charm either as to color or arrangement of his subjects unless in his early and late work. We always see in Peale's sitters a certain vivacity of expression which is most pleasing. His technique was founded on solid craftsmanship and his ability to depict the real character of his subject is recognized by students of history.

CHARLES WILLSON PEALE

MRS. BURNS

83 Canvas. Size 30x25 inches. Painted about 1790. A characteristic example of Peale's best period. Purchased 400. from Miss Odenheimer, of Chester, Pa., a direct descendent. Was No. 224 in the "Catalogue of an Exhibition of Portraits by Charles Willson Peale, James Peale, and Rembrandt Peale," the Pennsylvania Academy of Fine Arts, 1923.

HENRY INMAN

Henry Inman (1801-1846). Painted many distinguished men of his time. His portrait of Chief Justice John Marshall is one of the most celebrated; while his portrait of Wordsworth, now owned by the University of Pennsylvania, was considered by the poet himself as his finest portrait. Inman's paintings, because of his short life, are very scarce and in great demand. A painter of refined and scholarly taste who was noted for his portrait, genre and landscape paintings in a smooth and detailed style. His genre and landscape scenes have been much praised and collected.

84 **Henry Inman.** Self portrait. Panel. Size 16½x11½ 110. inches. Splendid characterization, revealing his refined and romantic nature.

85 **Henry Inman.** Portrait of His Daughter, Caroline In- 55. man. Canvas. Size 10x8 inches. A colorful and well-composed head of a young lady dressed in contemporary costume.

86 **Henry Inman.** Portrait of a Man. Canvas. Size 8x6¼ 60. inches. A young man painted with truth and sincerity.

87 **Henry Inman.** Girl in a Landscape, Reading. Oil. 60. Signed, H. Inman, 1845. Size 4¾x7¼ inches. A charming little example of this painter's genre work.

88 **F. A. Rossiter.** The Sisters. Canvas. Size 13x10 30. inches. A colorful, naive depiction of two young ladies of the early American period.

BENJAMIN WEST PORTRAIT

89 **Benjamin West.** Thomas Barrow. Canvas. Size, 30x25 inches. In splendid condition.

A magnificent portrait of fascinating association interest. Thomas Barrow, an Englishman who settled in New York, was for many years the only print-seller in that city. He was a personal friend of John Vanderlyn, Gilbert Stuart, and, even more important in the present instance, he was Benjamin West's American agent. This portrait was painted when Barrow visited West in London. See Dunlap's "History of Art in America."

90 **J. Phillip, R. A.** Happy Family. Signed: J. P., 1859. Panel. Size 8x7 inches. A delightful sketch, unusually fine in technique, by this English master.

A VALUABLE GROUP OF WATER COLORS

91 **Alfred Stevens.** (1826-1906). Born in Brussels. Pupil of Roqueplan and Ingres in Paris. Was Belgium's greatest painter of his day. All the great museums of America and Europe have examples of his work.

In 1855 he exhibited at the Antwerp Salon a little picture called "At Home" which showed his bent toward depicting ladies of fashion. At the Great Exhibition at Paris in 1855, his contributions were remarkable, but in 1857 he returned to graceful female subjects and his path thenceforth was clear before him. Camille Lemmonier, in "Histoire des Beaux Arts en Belgique," said: "Alfred Stevens is one of the race of great painters, and like them takes immense pains with the execution of his works."

The Cap Maker. Signed and dated, 1881. Water color. Size 12x9 inches. This is an unusually fine example of his water color work; a fine piece of painting in conception, drawing, coloring, and composition. A most pleasing subject, a little gem, capable of fitting into any collection, no matter how fine, and holding its own. It is especially suitable for a home picture.

92 **Jean Paul Laurens.** (French School) 19th Century. A great master and teacher, especially of contemporary Americans.

"No painter has been more successful in vivifying history than Jean Paul Laurens; in his case, documentation has not stifled imagination, and realism has never become accurate and erudite platitude; he is one of those rare painters whose personages are neither actors on a stage nor amateurs in fancy dress. His imagination has been nourished on Michelet's sombre Middle Ages and his vigorous brush reconstructs mediaeval savagery, Merovingian crimes, the cold cruelty of the Inquisition, ecclesiastical vendettas, the devastating fury of revolution and battle. A virile poetry breathes from his works, and informs even his pictures of modern life."—Louis Hourticq, "Art in France."

110. Historical painting. Water color. Signed, lower right. Size 22x17 inches. Highly finished, showing Merovingian characters in a fine architectural setting. A typical example by this great French master.

93 **Frank Will.** (Contemporary American School). The 30. Institute of France. Water color. Framed. Size 15x22 inches. A colorful and decorative composition.

94 **Frank Will.** Bridge Over the Seine. Water color. 30. Framed. Size 15x22 inches. A companion piece to No. 93, of equal importance.

95 **Frank Will.** Avallas. Water color. Framed. Size 30. 23x19 inches. A picturesque street set off by a mediaeval clock tower.

96 **Frank Will.** Harfleur. Water color. Framed. Size 30. 15x22 inches. Signed and dated, 1925. A colorful harbor scene.

97 **J. H. Weissenbruch.** (Dutch-19th Century). Dutch 42.50 Village. Water color. Signed, lower right. Size 17x21 inches. Framed. Interesting and decorative composition in harmonious browns and greens.

98 **T. H. v. Mustenbruck.** (Dutch-19th Century). Dutch Harbor. Water color. Signed and dated, '97, lower 50. right. Size 13x20 inches. A grey morning on the Dutch Coast, capturing its romantic beauty.

99 **Francis Wheatley, R. A.** (1747-1801). English portrait and landscape painter. Assisted in the decoration of Vauxhall. At an early age he went to Ireland where, among other works, he executed an interior of the Irish House of Commons. It is as a painter, in both oil and water color, of landscapes and rustic subjects, that he is best remembered.
Cool Morning. Original water color drawing. Signed and dated, 1786, lower left. Size 7½x9 inches. Framed. A frugal breakfast in a villager's cottage on a winter morning. Exceedingly rare.

AN UNUSUAL SERIES OF COSTUME PICTURES OF THE 1865-1885 PERIOD

100 **Charles Chaplin.** (French School) 1825-1891. Represented in the Luxembourg. A painter and etcher of English parentage, he was naturalized in France where he was the pupil of Drolling.
The Pleasant Letter. Signed. About 1880. Canvas. Size 16½x10½ inches. A girl in a white gown stands at a desk, reading a letter.

101 **Charles Chaplin.** The Girl and the Cat. Canvas. Signed. Size 29x20 inches. The replica by Chaplin of his painting in the Luxembourg. A delicate interpretation, in whites and pinks, of a young girl.

102 **L. Baugniet.** (French School). The Consoling Friend. Signed. About 1865-70. Panel. Size 24x30 inches. Two fashionably dressed ladies are shown in conversation in a boudoire.

103 **L. Baugniet.** (French School). The Bride. Signed and dated, 1868. Panel. Size 21½x16½ inches. A young girl in white silks and lace sits demurely in a typical drawing room.

104 **F. Sange.** (French School). Retrospection. Signed and dated, 1867. Panel. Size 20½x17 inches.

105 **F. Sange.** (French School). The Print Collector. Signed and dated, 1868. Panel. Size 20½x17 inches. A companion to No. 104.

106 **Albert Lynch.** (French School). The Music Lesson. Signed. About 1885. Water color. Size 15½x11 inches. A girl seated in a room lighted by an open door is taking a piano lesson from her mother.

107 **Jules Goupil.** (French School). Mother and Child. Signed and dated, 1886. Canvas. Size 23½x19½ inches. A baby is playing with a toy at the feet of its mother who is wearing a picturesque dress of grey.

108 **Auguste Toulmouche.** (French School) 1829-1890. The Debutante. Signed. About 1868. Canvas. Size 26x19 inches. Represented in the Metropolitan Museum, N. Y. C. A young girl in a long black skirt and white bodice stands in a drawing room typical of the period.

109 **A. Artique.** (French School). The Girl and the Pekingese. About 1880. Panel. Size 16½x13 inches. A girl dressed in a quaint yellow dress with leg-o'-mutton sleeves and a high yellow bonnet is sitting on a knoll. The Pekingese is standing at her feet while she talks to him.

PORTRAIT BY ECKSTEIN

110 **John Eckstein.** (American School). Three-quarters portrait of Richard Webster, Brass Founder, of Philadelphia. Signed and dated, 1792, on the back. John Eckstein was a celebrated engraver, best known for his folio print of Martin Luther. The only painting by him that has ever been discovered.

A FINE AND UNUSUAL SERIES OF ORIGINAL DRAWINGS BY INTERNATIONAL MASTERS

111 **Eugene Louis Boudin.** (French School) 1825-1908. Pencil drawing. Size 4½x7 inches. A splendid marine sketch. Signed and dated 1892.

112 **Italian School, 17th Century.** Ink and sepia drawing. Size 12x7½ inches. Religious group of the Madonna and Saint.

113 **Col. John Trumbull.** (American School) 1757-1843. Sepia drawing. 7x5 inches. Signed and dated June 1783, on back. Figure of a man draped in a heavy robe.

114 **Rosa Bonheur.** (French School) 1822-1899. Pencil drawing. Size 6x10 inches. Studies of lions.

115 **French School, 18th Century.** Sepia drawing. Size 8½x7 inches. Superb study of a young girl in contemplation before a marble bust of Mozart.

116 **Thomas Hill.** (English and American Schools) 1829-1908. Haying. Water color drawing. Size 7¾x15 inches. A beautiful drawing enhanced by lively color.

117 **Margaret West.** Granddaughter of Benj. West. Portrait of herself and a number of children, by herself, in water color. Size about 5x7 inches.

118 **Birket Foster, R. S. W. C.** (English School) 1825-1899. Water color drawing. Size about 4½x7 inches. Children in a landscape in Surrey.

119 **Eastman Johnson.** (American School) 1824 - 1906. Water color drawing on brown paper. Berry Picking. Size 7x17 inches.

120 **I. B. Pine.** (English School). Superb water color drawing: Junction of East and West Lynn Rivers, at Lymouth, North Devon, England. 1840. Size 12x17 inches.

121 **Louis Grenet.** (Spanish School). 18th Century. Beautiful water color drawing of a religious subject. Size 10x13 inches.

122 **Louis Grenet.** (Spanish School) 18th Century. The Procession. Size 12x17 inches. An exceptionally beautiful water color drawing.

123 **Sir David Wilkie.** (English School) 1785-1841. The Wine Cellar. Size 10x13 inches. Signed with initials. A fine water color drawing by this celebrated artist.

SIR THOMAS LAWRENCE DRAWINGS

124 **Sir Thomas Lawrence.** (English School). Original wash drawing. Size 6¼x5¾ inches. Delicate Study of a Young Lady; on reverse, a pencil sketch of a Lady. Matted and framed in double glass.

125 **Sir Thomas Lawrence.** (English School). Portrait of a Man. Size 15x13 inches. A superb crayon portrait by the great English Master. Has all the splendid characterization, delineation of form, and psychological insight of his large portraits in oil, which combined with a spontaneity and a fascinating economy of means, affords a delightful study of his technique. It is interesting also for the evidence of tracing on the back; Lawrence possibly having used it as a preliminary study or cartoon for a portrait in oil.

126 **William Hamilton.** (English School) 1751-1801. The Cottages. Size 7½x10 inches. A charming water color drawing.

127 **Thomas W. Shields.** (English School). Architectural drawing in pencil and crayon. Signed and dated, 1879. Size 17x8 inches. A splendid study of the moat and tower of an old castle.

128 **Frederik Hendrik Kaemmerer.** (French School) 1839-1902. The Baptism. Size 16x11 inches. Original sketch for his celebrated picture, "The Baptism."

BENJAMIN WEST DRAWING

West was historical painter to George III, and later President of the Royal Academy, 1792-1815, having great influence on the American painters of the period. West painted four classes of pictures: portraits, minor historical scenes, great historical scenes, and religious subjects. His use of contemporary costume brought about a revolution in art.

129 **Benjamin West.** (English School) 1738-1820. Pencil Study: An Angel Appearing to a Saint Reading. Size 16x7 inches. A fine sketch pertaining to his famous religious compositions.

130 **Winslow Homer.** (American School) 1836-1910. Four pencil sketches on one sheet. 1864. Size 9x11½ inches. In 1861, Homer was sent by Harper & Bros. to make war scenes. He subsequently painted many pictures of negro and plantation life before turning to the Adirondacks and the Maine Coast. This sheet shows examples of his early work; a soldier, a fisherman, an old fiddler, and a clapboard barn in the mountains.

131 **Marie Laurencin.** (French School). Elvire. Colored lithograph. Size 19x14 inches.

132 **Fantin-Latour Henri.** (French School) 1836-1902. Crayon drawing: Mother and Child. Size 8¼x6 inches. A delicate study on transfer paper, revealing this master's fine drawing and delineation of form.

133 **Louis Loeb.** (American School) 1866-1909. Crayon drawing of a nude figure of a girl. Size 16x13 inches. Loeb is known chiefly for his studies of the nude, of which this is a splendid sketch example.

134 **John S. Copley.** (Early American School) 1737-1815. Pencil study, on blue paper, of General Heathfield on Horseback, for his painting: "The Siege of Gibraltar." Size 18x13 inches. 35.

135 **John Singleton Copley, R. A.** (1737-1815). Two delightful small drawings on one board, signed in full. From the collection of Daniel Huntington. 25.

136 **Robert Walter Weir.** (American School) 1803-1889. Father of J. Alden Weir. Member of the National Academy of Design and for 40 years professor of drawing at West Point. Represented in the Metropolitan Museum and in the rotunda of the Capitol, Washington. 15.
Serenade. Sepia drawing. Signed: Robt. W. Weir. Size 9x6 inches. Seated on a doorstep is a man playing a mandolin, beside him is a dog, while in a chair just inside the door sits a lady.

A. B. DURAND LANDSCAPE

137 **Asher Brown Durand.** (American School) 1796-1886. Charter member and President (1845-61) of the National Academy of Design. Has been called "The Father of American Landscape Painting." Represented in the Metropolitan Museum. 5.
Landscape. Wash in sepia. Size 9x12½ inches. A typical scene by this master, depicting a man on horseback riding through a mountain valley.

138 **L. E. Lambert.** (French School). Pencil study of Cats. Size 9x11 inches. 20.

139 **Washington Allston.** (American School) 1779-1843. Represented in Boston Museum of Fine Arts, Pennsylvania Academy of Fine Arts. 15.
Crayon and pencil study of a classical theme. Size 7½x9 inches.

140 **Side, Edward.** (Contemporary American School). South Penn Square, Philadelphia. Signed. Oil on academy board. Size 14x11 inches. 15.

141 **Side.** (Contemporary American School). East River at Night. Signed. Pastel. Size 14x11 inches. Framed. 12.50

142 **Side.** Sunset, Narragansett Bay. Signed. Water color. Size 14x11 inches. 10.

143 **Side.** Piers, Delaware Avenue. Signed. Water color. 10, Size 14x11 inches.

145 **Side.** City Lights From the Parkway. Signed. Water 20. color. Size 14x11 inches.

146 **Side.** Skyscrapers. Signed. Water color. Size 14x11 10, inches.

PAGES FROM SULLY'S SKETCH BOOK

147 **Thomas Sully.** Leaf from his Sketch Book, with drawings of ladies and children in sepia on both sides. 92. Selected and purchased from the Sketch Book owned by a member of the Sully family. Inlaid and framed in double glass frame, standing. Size 9x12 inches. Superb mantel decorations.

148 **Thomas Sully.** Leaf from his Sketch Book, with drawings of children, ladies and gentlemen in sepia on both 90, sides. Selected and purchased from the Sketch Book owned by a member of the Sully family. Inlaid and framed in double glass frame, standing. Size 9x12 inches.

149 **Thomas Sully.** Leaf from his Sketch Book, with drawings in water color and sepia of Ladies and Madonnas on one side; and with drawings in sepia of children, 90. ladies and gentlemen on the other. Selected and purchased from the Sketch Book owned by a member of the Sully family. Inlaid and framed in double glass frame, standing. Size 9x12 inches.

SIR JOSHUA REYNOLDS DRAWING

150 **Sir Joshua Reynolds, P. R. A.** 1723-1792. Mother and Child. Crayon drawing. Size 7x5 inches. 35. An original drawing by this famous English Master of the 18th Century. Most appealing study of a contemporary mother and child, possibly a study for a portrait.

151 **George Henry Harlow.** (English School). Mr. Mathews, a celebrated English actor. Original drawing. — Size 8x6 inches.

152 **George Henry Harlow.** (English School). Mrs. Mathews. Original drawing. — Size 8x6 inches.

153 **E. Meissonier.** (French School). Apres-midi. Original drawing. Framed. Size 6x5 inches. An exceedingly rare drawing by this master.

154 **R. H. Lane.** (English School). Benjamin West. Framed. Size 8x6 inches. Original drawing in pencil by a contemporary.

155 **E. A. Abbey.** Girl Standing at a Window. Original pencil drawing. Signed and dated 1878. Size 17x8 inches. Highly finished and sensitive example of the noted Anglo-American artist.

156 **E. Palmer.** (English School). Coach and Four. Signed and dated 1840. Size 5x8 inches. Water color sketch. Colorful and decorative coaching scene.

157 **Louis Loeb, N. A.** (American School) 1866 - 1909. Seated Pan. Crayon drawing. Signed and dated 1902. Size 17x13 inches. A representative example of the work of this talented artist, noted for his studies of the nude figure.

158 **Henry Inman.** (American School) 1801-1846. Group of four beautifully finished pen and ink, and pencil, portrait sketches from his autograph album, with authentication note by the grandson of one of Inman's pupils.

159 **Eastman Johnson.** (American School) 1824 - 1906. Judge Peters, Clerk of the United States Supreme Court. Charcoal drawing. Size 16x12 inches. A superb portrait of the famous early American jurist.

160 **William Faithorne, R. A.** (1626 - 1691). English painter and engraver. Imprisoned during Civil Wars and upon regaining freedom retired to France where he received instruction from Robert Nanteuil, one of the most famous of French portrait engravers. Returned to England about 1650, worked as engraver and printseller. In 1680, he gave up his shop and occupied himself with portraits in crayon and some engraving. He is especially famous as a portrait engraver, and among those on whom he exercised his art were a large number of eminent persons. His work is remarkable for freedom and strength, with a combination of softness and delicacy.

Original pen and ink drawing of Sir G. Tooke. Tipped within sunken mount. Size 5x6½ inches. A magnificent specimen of the work of this famous artist, executed within an oval ribbon border containing a Latin inscription. From the collection of Jerome Kern.

AN INTERESTING SERIES OF DRAWINGS BY FRENCH MASTERS

161 **Jean-Baptiste Carpeaux.** (1827-1875). A group of three charcoal drawings. Each 4x6 inches. Stamped with the official seal of the Carpeaux sale. Superb studies. "Four great names dominate the history of 19th Century French sculpture—Rude, Barye, Carpeaux and Rodin."—Gilbert Mourey in "French Art of the 19th Century."

PUVIS DE CHAVANNES (1824-1898)

"It is impossible to fix in his true place in the history of French art the decorator of the Pantheon, the Sorbonne, the Hotel de Ville de Paris, and the Boston Library. The work of this unmatched master is too great. Amid nature decorations of wonderful truth which make him one of the greatest landscape painters of all time, Puvis de Chavannes unfolds the harmonious cortege of beautiful figures in which he embodies the noblest thoughts and dreams which have floated through the human soul."—Gilbert Mourey in "French Art of the 19th Century."

162 **Moses.** Charcoal and pastel. Signed with monogram, lower left. Size 17x10 inches. A superb study of the great Biblical character holding the Tablets of the Law. A most important study for the mural in the Boston Public Library, one of the artist's most celebrated works.

163 **Sainte Genevieve.** Wash drawing; touched with pencil and crayon. Signed with monogram. Size 19x12 inches. A splendid and important study for one of the main figures in the Pantheon murals. On the reverse is a charcoal sketch of a full-length robed figure.

164 **Nude Male Figure With Staff.** Charcoal study. Stamped with the official mark from the sale of the artist's works. Size 12x9 inches. A rhythmical sketch for a mural decoration.

165 **Nude Male Figure Holding Vase.** Charcoal study. Stamped with official seal. Size 11½x7½ inches. A spontaneous sketch for a mural decoration.

166 **Two Nude Figures.** Charcoal study. Stamped with official seal. Size 12x9 inches. An important sketch for the Pantheon murals.

167 **St. Yves.** Charcoal study. Stamped with official seal. Size 9½x12½ inches. A very important sketch for the Boston Public Library. A singularly characteristic and rhythmical grouping of a cortege of Saints.

168 **Group of Saints.** Charcoal study. Stamped with official seal. Size 9½x11½ inches. A companion piece to No. 167, and of equal importance.

169 **Angel and Saints.** Pencil study. Stamped with official seal. Size 10x9 inches. A drawing of special interest, showing a complete composition.

170 **Group of Five Separate Studies.** Charcoal. All stamped with official seal. Size each approximately 9x6 inches. An important set of mural sketches.

171 **Theodule Ribot.** (1823-1891). The Butcher. Sepia and wash drawing. Size 7½x4 inches. "The pupil of Ribera and of Chardin, Ribot had yet conspicuously his own noble and personal vision, his own intensity of feeling and rich sobriety of performance."—Frederick Wedmore. His drawings are powerful preparations for larger works. His style is characterized by "intensity of conception and perception."
An interesting genre study by this scarce artist.

172 **Henri Fantin-Latour.** 1836-1902. Female Torso. Lithographic crayon. Stamped with official seal of sale of artist's works. Size 12½x8 inches. A splendid example by this rare and highly esteemed artist.

173 **Henri Fantin-Latour.** Study of Female Nudes. Lithographic crayon on transfer paper. Size 7x3 inches. Stamped with official seal of sale of his works. An extremely interesting sketch.

174 **Bargue.** Oriental Dancer. Pencil drawing. Size 12x7½ inches. Stamped with the official seal of the Bargue Sale, 1883. A spirited sketch by this noted master.

175 **Jean Boldini.** Portrait of a Lady. Pencil. Signed, lower right. Size 21x13 inches. A finished portrait done with Boldini's characteristic vigor.

176 **Pair of Original Painted Miniatures.** Bust portraits of man and wife. In full color and in the dress of the period of 1835. Included in this lot is the original artist's pencil drawing. Framed in contemporary metal frames. Size, 4x3 inches.

177 **~~Original~~ Silhouette and Miniature Portrait of President Washington.** Bust portrait, profile facing left; the silhouette portrait, has been shaded and heightened with color. Signed, S. Folwell, pinxt, 1791. Oval, size, 4x3 inches. Framed. Rare.
Folwell, a Philadelphian, is reputed to have executed the finest silhouettes of Washington from life.

178 **Original Cut-Out Portrait of Washington.** Bust portrait facing left. Backed with black silk. Oval, 8x6 inches. Framed.

179 **Original Silhouette Portrait of General Green.** Cut-out bust portrait, profile facing left of General Nathaniel Green, of Revolutionary fame. Framed in old maple frame. Size 7x5 inches.

180 **Silhouette Portrait.** An elderly gentleman is portrayed, profile facing right. Framed.

181 **Original Cut-Out Silhouette Portrait.** A portrait of a gentleman in full length with high "Topper" and carrying a cane. He has with him his spaniel. The foreground is painted in and it is signed H. B. Size 9x7 inches, framed.

182 **An Important Double Silhouette Group By H. B.** Full length dancing figure; the group to the left is a portrait of Louis and Anne Page, the pair to the right are Henry and Eleonor Lorrain. Not only is a double group portrait rare, but one with the figures dancing is of exceptional value. Framed, size 8x10 inches.

183 **Original Silhouette By the Peale Museum.** Bust portrait of Mr. Lister, of Philadelphia. Profile facing left. Has the impressed stamp of the Peale Museum. Size 6x4½ inches.

184 **Original Silhouette Portrait By the Peale Museum.** Bust portrait of Samuel Morris, of Philadelphia. Profile facing left. Has the Peale Museum impressed stamp. Size, 6x4½ inches.

185 **Contemporary Silhouette Portrait of Abraham Lincoln.** Cut-out bust portrait, profile facing left. In the original frame of the period. Size 5½x5 inches. A very rare item.

186 **Original Silhouette Portrait By Metford.** Full length portrait of a gentleman of the '40s. The work is painted. He stands in a room with the window opening out to a river scene showing an old "side-wheeler." Signed Saml. Metford, Macon, Ga. Size 10x7 inches.

187 **Original Cut-Out Group Silhouette.** A charming group showing a school girl and boy. An excellent example of the late '30s. The boy holds a book in his hand, while the girl is attentively listening. Size 9x7 inches, framed.

188 **Original Cut-Out Portrait By Howes.** Bust portrait of Robert Fulton, cut in the finest miniature type. Signed, Robt. Howes. Size 2½x2 inches, framed.

189 **Original Shaded Silhouette Portrait From Life of President Franklin Pierce.** Full standing figure of President Pierce. The figure beautifully painted and shaded. This is the work of the Hubard Galleries, and bears the stamp at the lower right. Framed in the original maple frame. Size 11x7 inches.

This and the following portrait of Mrs. Pierce, by Hubard, is of exceptional historic value. Not only have we here a portrait from life of one of the early Presidents, but it is the work of the best artist of this kind of work of the period.

190 **Original Shaded Silhouette Portrait From Life of Mrs. Franklin Pierce.** Full standing figure facing right. Mrs. Jane Means Appleton Pierce is here portrayed in the dress of the day. The artist Hubard has shaded the dress in gold which tends to give the likeness a living effect. Bears the stamp of the Hubard Galleries at the lower right. Framed in old maple, the original frame. Size 11x7 inches.

Companion to the preceding portrait of President Pierce.

191 **Original Full Length Silhouette Portrait of President Washington.** Full length profile portrait facing left. He is dressed in the silks and satins, the inaugural costume. Shaded ground. Size 8x5 inches, framed.

192 **Original Broadside Advertisement of a Silhouettist of the Revolutionary Period.** In which the artist, Mr. Chapman, respectfully informs his public that he is in town for a limited stay. That he takes correct profiles, also paints and shades. Further that he supplies suitable frames. One of the rarest of the old broadsides of the period and the only one known pertaining to the silhouette artists of the day. Size 7x8 inches.

193 **Original Cut-Out Portrait in Silhouette.** Bust portrait of Zebulon Montgomery Pike, after whom Pike's Peak was named. Framed in the original black and gold mat and gilt frame. Size 5x4 inches.

AN IMPORTANT GROUP OF ORIGINAL DRAWINGS AND SPORTING PRINTS

A. B. FROST

Famous illustrator of American life and atmosphere, which he interpreted in his numerous illustrations for Harper's and the Century Co.

194 **A. B. Frost.** I Will Wheel It Down to My Summer House Where It Is Cool and Shady. Pen and ink drawing. Size 5x5 inches.

195 **A. B. Frost.** Mr. Tippengray. Pen and ink drawing. Size 4x4 inches.

196 **A. B. Frost.** He Leaned Over the Other Side of the Carriage. Pen and ink drawing. Size 4x4 inches.

197 **A. B. Frost.** Initial T. Pen and ink drawing. Size 4x4 inches.

198 **A. B. Frost.** The Drive. Pen and ink drawing. Size 5x6 inches.

199 **A. B. Frost.** A Restless Steed. Pen and ink drawing. Size 9x9 inches.

200 **A. B. Frost.** Like Old Times. Pen and ink drawing. Size 9x9 inches.

201 **A. B. Frost.** Have You Heard Anybody? Pen and ink drawing. Size 8x8 inches.

202 **A. B. Frost.** Little Compton. Pen and ink drawing. Size 10x8 inches.

203 **A. B. Frost.** The Educated Hog, for "The History of the American Circus." Pen and ink drawing. Size 8x11 inches.

ALKEN'S FINEST FOX HUNTING SERIES

204 **Henry Alken.** A series of Four Original Aquatints. Engraved by J. Harris. Size of the plate: 17x25 inches.

375.

"The Meet"
"Away"
"The Brook"
"Who-hoop"

Published by R. Ackerman, London, March 1, 1844. This is conceded to be one of the finest series of Hunting Prints ever made. They are wonderfully preserved by having been mounted on canvas and are still in their contemporary frames. FULL MARGINS.

205 **W. Summers,** engraver, after the painting by Harry Hall. Achievement, Winner of the Great St. Leger Stakes at Doncaster, 1867. Published, London, Nov. 1, 1867 by A. H. Baily & Co. Colored print. Size 15x20 inches.

7.

206 **C. N. Smith,** engraver, after the painting by W. Sextie. Clothworker, by Prime Warden out of Miss Whinney by Sir Herculas. Published by J. Moore, London, July 14, 1851. Colored print. Size 15x20 inches.

9.

207 **C. A. Turner,** engraver, after the painting by F. C. Turner. Merry Monarch, winner of Derby Stakes at Epsom, 1845. Printed by James Yates. Colored print. Size 18x21 inches.

8.

208 **R. G. Reeve,** engraver, after the painting by F. G. Turner. Hawking. The Fatal Stoop. Published by J. McCormick, London. Colored print. Size 16x12 inches.

10.

AUDUBON CHROMOLITHOGRAPHS

4. 209 **Hooded Warbler; Sylvia Mitrata.** Drawn from Nature by J. J. Audubon. Chromolith. Size 19x13 inches.

3.50 210 **Green Black-capt Flycatcher; Muscicapa Wilsonii.** Chromolith. by J. Bien, New York, 1860. After drawing by Audubon. Size 19x13 inches.

10. 211 **Ferruginous Thrush; Turdus Rufus.** Drawn from Nature by J. J. Audubon. Chromolith. by J. Bien, N. Y. C. Framed. Size 36x24 inches.

A GROUP OF COLORFUL ENGLISH CARICATURES

Thomas Rowlandson (1756-1827). Studied at the Royal Academy and in Paris. His designs were drawn in outline with the reed-pen and delicately washed with color; then etched on copper and afterwards aquatinted—the impressions finally being colored by hand. He remains one of England's greatest masters of caricature.

212 **T. Rowlandson.** Original water color. Lust and Avarice. Framed. Size 12x9 inches.

213 **T. Rowlandson.** Vauxhall Gardens. An original aquatint. Framed. Size about 20x30 inches. Framed. From the Dickson Q. Brown Collection. A splendid example of this artist's best work.

214 **T. Rowlandson.** The Basoon With a French Horn Accompaniment. Colored engraving. Published May 16, 1811 by Tegg, No. 111 Cheapside. Size 9x13 inches.

215 **T. Rowlandson.** Miseries of London. Colored engraving. Published July 14, 1812 by T. Rowlandson. Size 12x9 inches.

VENETIAN VIEWS BY ANDRE MAIRE

216 **Andre Maire.** Under the Rialto Bridge, Venice. Sepia wash. Signed. Size 14½x11½ inches.

217 **Andre Maire.** Verrocchio's Statue of the Condottierre Colleone, Venice. Sepia wash. Signed and dated, 1923. Size 14½x11½ inches.

218 **Andre Maire.** San Marco, Venice. Sepia wash. Signed and dated, 1923. Size 11½x14½ inches.

219 **Andre Maire.** The Rialto, Venice. Sepia wash. Signed. Size 11½x14½ inches.

220 **Andre Maire.** St. Mark's Lion and a Corner of the Doge's Palace, Venice. Signed. Sepia wash. Size 11½x14½ inches.

221 **Castalucho.** (Modern Spanish School). The Little Waif. Canvas. Size 18x14½ inches. A most appealing subject; a typical specimen of Castalucho's work. It is an engaging portrait desirable for a home picture.

222 **Hiroshi Yoshida.** Fujiama. Signed, lower left, and dated, 1902. Water color. Size 20x24 inches. Exhibited at the Pennsylvania Academy of Fine Arts, 1907. A vast winter panorama with the mountain in the distance, in harmonious blues and grays.

223 **Hiroshi Yoshida.** Subashiri. Signed and dated, 1899, lower right. Water color. Size 13x20 inches. A Japanese village nestled at the foot of a snow covered peak. Well composed and drawn in low-keyed harmonies of greens and grays.

224 **The Anatomy Lesson.** A copy by an artist of rare ability, after the famous painting by Rembrandt. Panel. Size 10x13 inches. A painting of exceptional medical interest.

225 **Eastman Johnson, N. A.** (1824-1906). American genre and portrait painter. Afternoon Rest. A girl and a maid rest on a knoll overlooking the Sound. Academy board. Size 15x22 inches. An excellent specimen of his work.

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